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BAYNE'S

SELF-INSTRUCTION BOOK

—FOR—

Dress Cutting

—BY—

The French Glove-Fitting Tailor System.

BY EXACT MEASURE.

A Manual for the Use of Bayne's Paris Scale.

Published by the
Inventor and Proprietor,

J. Weidl Bayne

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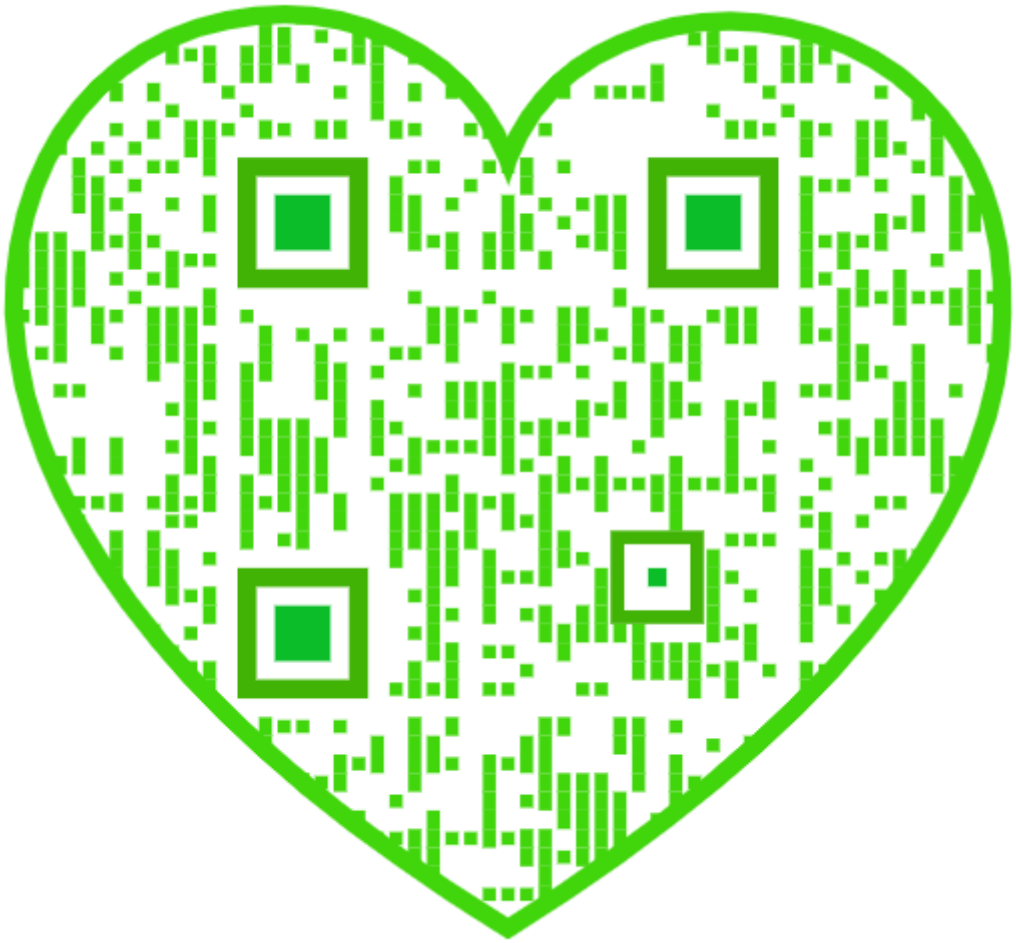

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THE FRENCH GLOVE-FITTING TAILOR SYSTEM.

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USE OF DRESS.

No matter what men may write or say upon the subject, the womanly woman will always pay considerable attention to her dress, as she should. Indifference, and consequent inattention to dress, often shows pedantry, self-righteousness or indolence. It is not a virtue, but a defect in the character.

Every woman should study to make the best of herself with the means at her command. Among the rich the love of dress promotes some degree of exertion and display of taste. Among those of moderate means it engenders contrivance, diligence and neatness of hand.

So long as dress merely interests, amuses, occupies such time and such means as we reasonably allot to it, it is salutary; refining the tastes and the habits, and giving satisfaction and pleasure to others. Sensible men like to see their wives and daughters well dressed.

The woman who has not some natural taste in dress, some love of novelty, some delight in the combination of colors, must be deficient in a sense of the beautiful. As a work of art, a well dressed woman is a study. Consistency, in regard to station and fortune, is the first thing to be considered. A woman of good sense will not wish to expend in unnecessary extravagances money wrung from the hands of an anxious, laborious husband; or if her husband be a man of fortune, she will not even then encroach upon her allowance. It will be her study to dress well with as little expense as possible; for it is unbecoming to no woman's dignity to be careful of the clothes she wears, and to be economical in her expenditure. When love of dress is indulged in beyond the compass of means, it cannot be too severely condemned. But it is the duty of every woman to dress as well as she can.

PREFACE.

This manual is presented with the hope, and in the belief, that it will so entirely simplify the science of dress-cutting, as to bring it down to the easy comprehension of the most simple, and save the time, trouble and expense of special training by a skilled teacher, and the tiresome brain work required to learn and use other methods, thus enabling any one to become an expert fitter with but little outlay. Favored by a fortunate combination of circumstances, I perfected a device in one piece containing all the lines, curves and scales of the most approved French rule, in such a convenient form, that a perfect fitting pattern can be drawn to measures in five minutes, and so simple that a child eleven years old has learned to use it in less than half a day's time.

The instant recognition of its value created such demand for a knowledge of how to use it that I determined to make a special effort to supply an Instruction Book that would be entirely self-teaching, with illustrated directions so clear and plain that no one could fail to understand and use the Paris Scale at sight. After a careful consideration, based on a practical experience of over ten years at cutting and teaching garment cutting, I concluded that this knowledge could best be conveyed by marking the various parts of the implement with the names of the parts of the person and seams of the dress for which they were used.

Then by illustrations of a lady's form, accompanied with explicit rules, show how to measure correctly with the same parts marked on the cuts to correspond with those on the scale, and also on the diagrams as drawn by the scale. Then with a series of descriptive rules give the exact consecutive positions that the scale is placed for all the lines, written in plain terms. These rules are so explicit that any one can use it without the necessity of learning in the ordinary way. Simply take the measure according to the rules, then read the description of the scale, inspecting it as you read, then proceed to draft the first line of the back diagram, placing the scale as shown, and marking to the measures as the rule directs, then the next, and all the rest in the same way. Thus easily and leisurely produce as perfect a pattern as if a skillful expert had drawn it. The Paris Scale and this manual are the results of the most earnest endeavor, and are offered after thorough and satisfactory tests. On the basis of the most positively proved merit I invite the careful consideration of every lady who shall read these lines.

I am, with the greatest confidence that the Paris Scale will be useful to all who try it,

Yours respectfully,

Inventor and Proprietor.

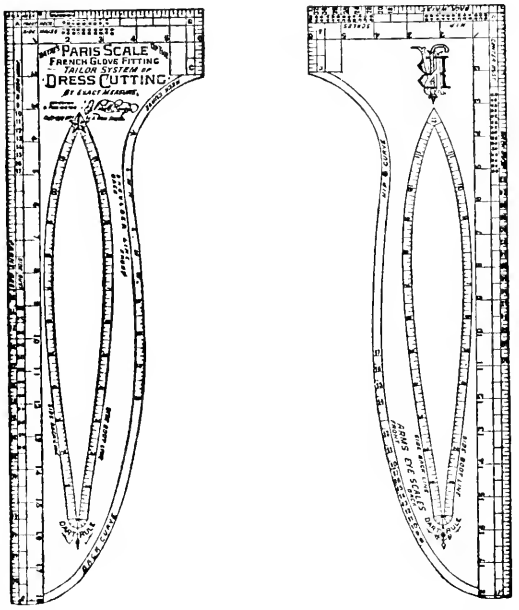
New York, Jan. 10, 1884.

BAYNE'S PARIS SCALE

—OF THE—

French Glove-Fitting System of Dresscutting,

BY EXACT MEASURE.



DESCRIPTION OF TITLE SIDE.

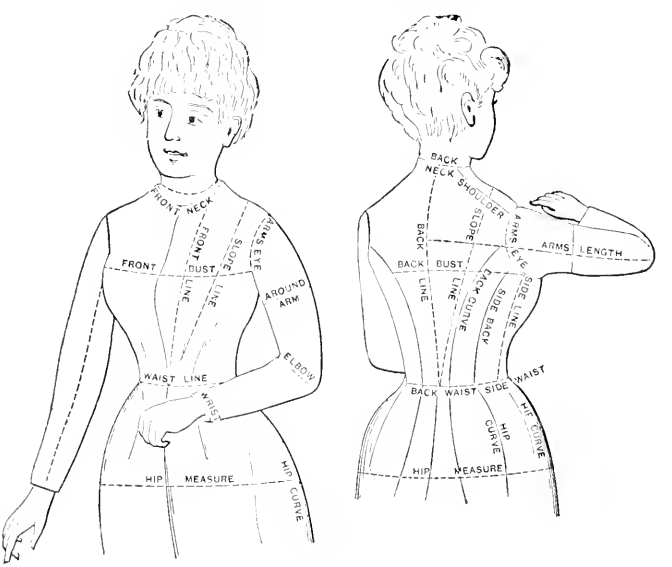
For convenience in instructing, I have marked the upper left hand corner A; the upper right hand corner B, and we will know the space between these letters as the A B edge, where will be found the back neck, front neck and side waist scales. Below B is C. Between C and the lower end D are the neck, shoulder and back curves. From A to D corners are front

neck, front bust and side bust scales; also 18 inch scale ruled in halves, quarters and eighths. In the centre is the dart rule, whose sides are also scaled in inches and give side-back and body lines.

ON THE BACK OF THE SCALE OR MONOGRAM SIDE.

The corner on the left hand side of the monogram is marked *a* (this is opposite Cap A); to the right hand corner is *b*; between these corners are the back waist and hip scales; from corner *c* up the curved edge to corner *d* are the hip curve and arm's eye scales, and from corner *a* to *d* are the back and centre bust scales. The dart rule is also on this side, so either side may be used for darts or side-back and body lines.

HOW TO MEASURE.



As the aim is to secure a perfect fit and avoid all necessity for changing, a careful observation of the rules and illustrations will save time in the end.

First.—Tie a cord tightly around the waist; see that it is well down all around to the smallest part of the form. Then measure all the rounds first, commencing with the neck.

Take the *neck measure close* under the collar at the place indicated in the cut.

Second.—*Arm's eye measure tight*, as shown in the cut (you cannot take this measure too tight.)

Third.—*Bust measure*, tight above the fullest part of the bust, close under the arms and over the shoulder-blades, as in the cut.

Fourth.—*Waist measure*, tight, if very snug fit is required. Avoid measuring over belt, watch or buttons.

Fifth—*Hip Measure*, loosely about 8 inches below the waist, as in cut.

Sixth—*Front Measure* from the prominent bone in the back of the neck, around the side of the neck, and down to the cord in front as in cut. (Be sure to get it long enough.)

Seventh—*Back Measure*, from the same place in the back of the neck, down to the cord at the waist (see that it is down to the exact hollow of the form.)

Eighth—*Side Measure*, from the muscle back of the armpit down to the top of the hip (use care to get it long enough.)

Ninth—*Shoulder Measure*, for a twelve-inch neck measure off one and-a-half inches from the centre of the neck, then measure from this place to the point of the shoulder. (For other neck measures see back neck scale.)

Tenth—*Slope Measure* from the cord at the back waist, over the centre of the shoulder and down to the cord in front as in the cut.

SLEEVE MEASURE.

Measure around the arm, elbow and wrist as in cut; the elbow should be bent when measured. Take the length of the arm by measuring from the centre of the back to where you want the arm seam; then from this to the point of the elbow, from elbow to wrist.

We here give a measure of a medium form for practice:

Neck	12	Shoulder	6
Arm's eye	13	Slope	32
Bust	32	Arm	12
Waist	24	Elbow	11
Hip	40	Wrist	8
Front	18½	Shoulder to Elbow	14
Back	16	Elbow to Wrist	8
Side	8		

DIRECTIONS FOR DRAFTING THE BACK DIAGRAM.

FOR BACK AND TOP LINES.

Place the A D edge of the scale even with the left hand edge of the paper, make a dot at the edge of the dart-rule nearest to you, shove the scale over the A D edge even with this dot, which will give you 1½ inches space, draw back line from corner A down the scale to the length of the back measure, dot at the end of this line, then dot ¼ inch below corner A, draw top-line from corner A to corner B, dot at the back neck number corresponding to neck measure.

FOR NECK LINE.

Place corner C to dot on back line, and draw back neck line by neck curve to dot on top line.

TO GET THE SLOPE OF THE SHOULDER.

Place corner B to corner of back and top lines on the drafting, and dot at back-point on the ½ inch mark on the shoulder line on the scale.

FOR SHOULDER LINE.

Place the arrow head on neck curve to neck dot on the top line, and draw *shoulder line* over dot made at back point, the length of the measure of the shoulder with ½-inch added.

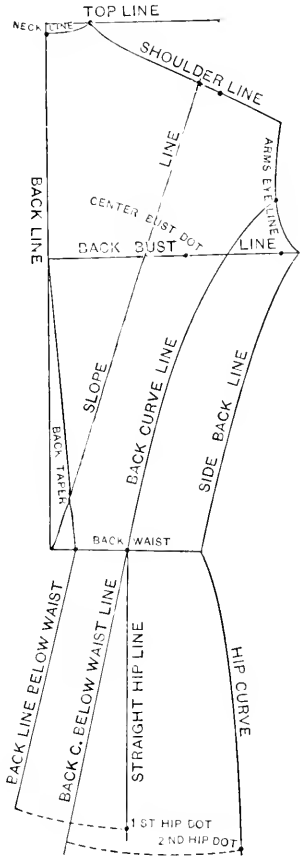
FOR SLOPE LINE.

Find the centre of the shoulder line already drawn, and

draw slope line from the centre of the shoulder line to the lower end of the back line; note the exact length of this line.

TO GET THE DISTANCE DOWN FOR BACK BUST LINE.

Turn the scale over from you, and place the arm's eye No. on the



back arm's eye scale corresponding to the arm's eye measure to the farther end of the shoulder line; have the short line

under the number on the scale even with and on the same slant as shoulder line, make a dot opposite the diamond on the *d* end of the scale.

FOR BACK BUST LINE.

Place the *a b* edge of the scale on the back line; the *a d* edge even with the dot made at the diamond, and draw *back bust line* from back line to number on back bust scale corresponding to bust measure, and dot at the same number on centre bust scale. This line should be at right angles with the back line.

FOR ARM'S EYE LINE.

Place the diamond at *d* to the farther end of the bust line and draw *arm's eye* line up to the end of shoulder line by following the arm's eye curve.

FOR BACK WAIST LINE.

Place corner *a* to the lower end of the back line, with the *a d* edge even with the back line, and draw *back waist* line from corner *a* to number on back waist scale corresponding to waist measure; dot at half inch from back line, and at 2 inches, or according to taste or fashion.

FOR SIDE BACK LINE.

Turn the scale around and place the lower end of the dart rule to the farther end of the waist line and draw the *side back line* up the left hand side of the dart rule to the ends of back bust and arm's eye lines (note the exact length of this line so you can draw side body line on the front diagram the same length.)

FOR BACK CURVE LINE.

Make a dot on the arm's eye line two-thirds of the way down from the shoulder line; place back curve on the scale to this dot, and have the one inch mark on the shoulder line on the scale even with the two inch dot on the waist line; then draw *back curve* line from arm's eye to dot on the waist line.

FOR BACK CURVE LINE BELOW THE WAIST.

Place the *d* end of the scale to the centre bust dot on back

bust line, and have the 8 inch mark on the scale even with the two inch mark on the waist line; draw *back curve line below the waist*, from the waist to corner *a*, and before moving the scale mark at the hip numbers on both hip scales corresponding to hip measure.

FOR HIP CURVE LINE.

Place hip curve dot on scale to the second hip dot, and draw *hip curve* line up curved edge of scale to the ends of waist and side back lines.

FOR STRAIGHT HIP LINES.

Place corner *a* to first hip dot, and draw *straight hip line* from corner *a* up to two inch dot on the waist-line.

FOR BACK LINE BELOW THE WAIST.

Place corner *a* 1½ inches towards you from *back curve below waist*, and draw *back line below the waist* to the ½ inch dot on the waist line.

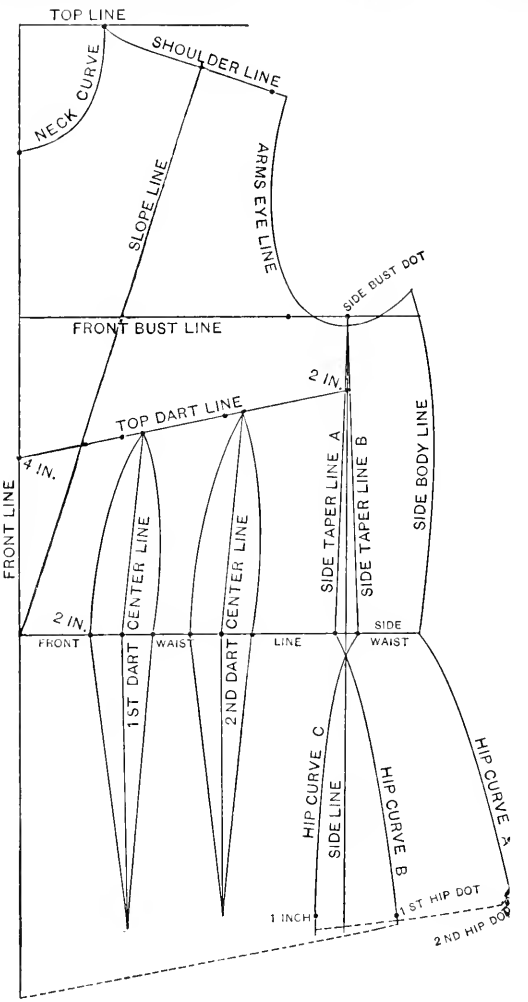
FOR BACK TAPER LINE.

Turn the scale so as to continue this line from the half-inch dot on the waist line up to the back bust line (for slender forms it is better to draw this line up half-way between the bust and top lines.)

DIRECTIONS FOR DRAFTING THE FRONT DIAGRAM.

FOR THE FRONT AND TOP LINES.

Place the scale to the edge of the paper and space at the



edge of the dart-rule, as in back diagram, which will give you

1½ inches for a hem. Draw the *front line* from corner A down the scale to the place corresponding to the front measure less the length of neck line on back diagram, dot here, then dot at the number corresponding to neck measure on front neck scale, *draw top line* from A to B and dot at front neck number on this line, continue front down 10 inches below the waist line.

FOR FRONT NECK LINE.

Place corner C to the neck dot on the front line, and draw front neck line by neck curve up to neck dot on top line.

TO GET THE SLOPE OF THE SHOULDER.

Place corner B to the corners of front and top lines, and dot at front point at 7½ inches on the shoulder line. Place the arrow head to the neck dot on the top line, and have the shoulder line edge of the scale even with the dot last made: draw a light line the length of shoulder measure and mark across the centre of it; then, to get the exact height of the slope line, subtract the length of the back slope line from the entire slope measure. The difference should give the exact length of front slope line: draw the slope line even with the centre of the shoulder

FOR SHOULDER LINE.

Place the arrow head to the neck dot on the top line, and have the shoulder line edge of the scale even with the end of the slope line and draw the shoulder line the length of shoulder. Measure from the arrow head.

TO GET THE DISTANCE DOWN FOR FRONT BUST LINE.

Turn the scale over and place the arm's eye number on the front arm's eye scale corresponding to arm's eye measure to the farther end of the shoulder line and dot opposite the diamond at *d*.

FOR FRONT BUST LINE.

Turn the scale over and place the A B edge even with the front line, and the A D edge even with the dot made at the diamond, now draw the *Front Bust Line*, from front line to the number corresponding to the bust measure on the front bust scale, and dot at the same number on side bust scale.

FOR SIDE LINE.

Place corner A to side bust dot, the A B edge extending from you and even with the bust line. Now draw *side line* from corner A down to corner D and dot at the place corresponding to the side measure at the edge of the scale (length of waist.)

FOR SIDE WAIST LINE.

Place corner A to side length dot, the A D edge even with the side line, and draw *side waist* line to waist number on side waist scale corresponding to waist measure.

TO SPACE FOR SIDE TAPER LINES.

Place the scale so you can dot $\frac{1}{4}$-inch each side of side line.

FOR SIDE TAPER LINES A AND B.

Place corner A to side bust dot, the A D edge even with the dot on the left hand side of side line, and draw *side taper line* A from corner A to dot this dot. Then shove the scale over to the right-hand dot, and draw *side taper line B* the same way.

FOR SIDE BODY LINE.

Place the lower end of the dart rule to the farther end of the side waist line, have the right hand side of the dart-rule (see side body line) to the farther end of the bust line, and draw *side body line* from the waist line up the rule the exact length of side back line in the back diagram.

FOR ARM'S EYE LINE.

Turn the scale over and place the *a d* edge at *d* end of the scale; the $17\frac{1}{2}$ inch mark even with the side bust dot; have the curved edge of the scale even with the farther end of the shoulder line; now draw the *arm's eye line* from bust line up to the end of the shoulder line; then turn the scale over and place the D end of the scale to the lower end of the arm's eye line and by the back curve edge; continue this line up to the top end of the side body line.

TO GET THE HIP DOTS.

Place the *a d* edge of the scale even with the side line; the 8 inch mark on the scale even with the side waist line, dot at the hip numbers on both hip scales, corresponding to hip measure.

FOR HIP CURVE A.

Place hip curve dot on the scale to the second hip dot and draw *hip curve A* from this dot by the curved edge up to the ends of side waist and side body lines.

FOR HIP CURVE B.

Place hip curve dot on the scale to the first hip dot, and draw *hip curve B* from this dot up to the lower end of side taper line A.

FOR HIP CURVE C.

Turn the scale over and space one inch from side towards you and even with first and second hip dots; place the one-inch mark on the shoulder line on the scale to the one-inch dot and draw hip curve C from this dot up the curved edge to the lower end of side taper line B.

FOR FRONT WAIST LINE.

Place corner A to the lower end of the front line, and draw the *front waist line* by the edge of the scale to the side waist line.

FOR TOP DART LINE.

Place corner B to side bust dot and dot at corner C, spacing down two inches on the side line; move the scale across to the front line and dot four inches on the front line from the bust line; draw *top dart line* between these dots.

TO GET THE SIZE OF THE DARTS.

Measure the length of the back waist line (back diagram) from the half inch dot to the end of the line; add to this the length of side waist line (front diagram) and to the added measures so found, space on the front waist line to the half of the entire

waist measure (12 is half of 24) counting out the space between the side taper lines, dot at the half of waist measure ; the space from this dot to the front waist line will give the size of space for both the darts, which divide in two parts ; dot 2 inches from the front line, and dot at half the space just found ; make a dot in the centre of these dots, and then dot at $\frac{3}{4}$ inch for space between the darts ; space for the second dart the same way.

TO GET THE CENTRE LINE OF THE FIRST DART BELOW THE WAIST.

Place the A B edge on the bust line ; the A D edge even with the centre dot of the first dart ; draw the centre dart line from the dot on the waist line down to the lower end of the scale and before moving the scale dot at the edge of the scale on top dart line ; place corner A to this dot and dot $\frac{1}{2}$ inch to the right of last dot made ; now place corner A to the last dot and draw *centre line* from corner A to the centre dot on the waist line.

FOR SIDE LINES OF DARTS.

Place the star on the upper end of the dart rule to the top of the centre line of the dart ; have the left hand side of the rule even with the 2-inch dot on the waist-line ; draw a line between these dots by the edge of the rule ; keep the star same place, but shove the right hand edge to the farther dot of the dart, draw a line from the star to the dot.

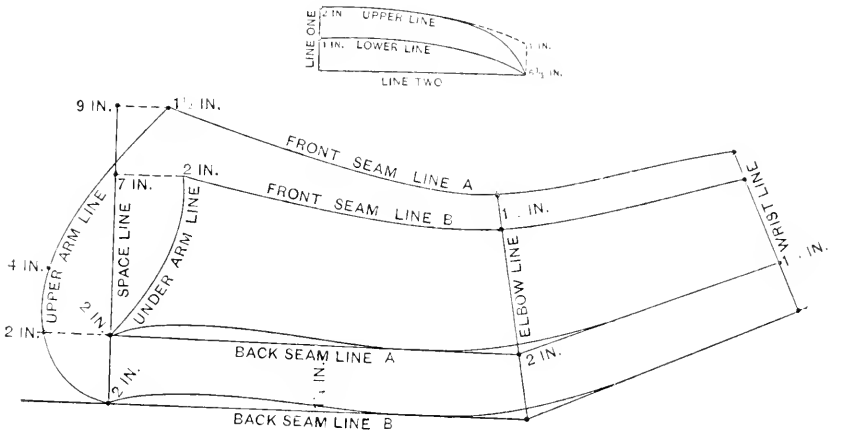
FOR DART LINES BELOW THE WAIST.

Place corner A to the 2-inch dot on the waist line, the A D edge of the scale crossing the centre line at 8 or 9 inches according to the form (a stout form should have the shortest line) ; draw a straight line down to this point by the edge of the scale ; then move the corner A to the farther dart dot, and draw a line to the same point below ; repeat the same operation for the second dart.

DIRECTIONS FOR DRAFTING THE SLEEVE AND NECK BAND.

BACK SEAM LINE B.

Place the scale one inch from the edge of the paper and draw back seam line B from corner A, two inches longer than the



measure from shoulder to elbow, dot at two inches below corner A, and on A B edge at two and four inches.

SPACE LINE.

Place corner A to the two inch dot on back seam line, the A B edge extending upward on the line; draw *space line* from corner A to 9 inches; this line should be at right angles with the back seam line space dots at 7 inch, and at 2 inches on this line.

TO GET THE UPPER END OF FRONT SEAM LINE A.

Place corner B to the farther end of the space line, the A B edge even with the space line, dot at $1\frac{1}{2}$ inches below B.

TO GET THE UPPER END OF FRONT SEAM LINE B.

Place corner B to the 7-inch dot, A B edge even with space line as before, dot at corner C giving 2 inches down from the space line.

UNDER ARM LINE.

Place 18 near *d* to the 2-inch dot below the 7 dot on space line, have the curved arm's eye edge of the scale even with the 2-inch dot on the space line, draw *under arm line* from 18 to the 2-inch dot on space line.

UPPER ARM LINE.

Place the *d* corner of the scale to 2-inch dot on back seam line B, end of space line ; draw curve line by the edge of the scale up to the 4-inch dot above the space line, now place the figure 18 *d* end to the 2-inch dot above the space line, have the curved edge even with the 1½-inch dot below 9-inch end of the *space line*, now continue the *upper arm line* from the 4-inch dot to the 1½ dot.

ELBOW LINE.

Place corner A to the lower end of back seam line B, with the B C edge of the scale crossing the back seam line at 1¼ inches from the B corner ; now draw the *elbow line* from corner A on the A D edge out to 7 inches and dot at 2 inches from corner A ; now place the 7-inch mark on the scale to the 2-inch mark on the elbow line, then dot at elbow measure.

BACK SEAM LINE B FROM ELBOW TO WRIST.

Place corner A to the ends of elbow and back seam line with the B C edge crossing the elbow line at 1½ inches from the B corner. Now draw back seam line B from elbow to the wrist, the length of the measure taken for that place from corner A on the A D edge, and dot on the side back edge of the dart-rule opposite the end of this line, also dot on the shoulder line opposite.

WRIST LINE.

Place corner A to the right hand end of back seam line B, the A B edge even with this line ; draw the *wrist line* even with the dots here made ; see how much it measures to the farther dot, then place the part of the scale that indicates the measure to the 1½-inch dot, then dot at the exact measure of the wrist.

BACK SEAM LINE A.

Draw straight lines with the straight edge of the scale from the 1½ inch dot on the wrist to the 2-inch dot on the elbow line, then to the 2-inch dot on the space line to get the curves at the upper arm ; place figure 10 in the dart rule to the 2-inch dots on the space line, and have the lower end of the rule even with the seam lines to shape at the elbow ; use curve at the arm's eye.

FRONT SEAM LINES A AND B.

Place the lower end of the dart rule to the dots at 2 and 1 inches from the space line, and draw by side body edge to dots on the elbow line ; change the scale around, and draw the lines from the wrist dots to the elbow dots.

DIRECTIONS FOR TRACING AND CUTTING THE LININGS.

Cut the fronts first ; double the cloth and place the front diagram on it with the edge of the paper even with the selvage of the cloth, allowing room for a seam above the top line; pin together in several places, and lay on a soft board ; then trace with a good sharp pointed tracing wheel, using pressure enough to mark through both thicknesses of goods ; trace these lines in the order given, commencing with the lower end of front line. Front, neck, shoulder, arm's eye, to side bust dot, side taper A, and hip curve B; trace all the dart lines except top dart line ; also trace front waist line ; remove the drafting ; pin the cloth together to keep both pieces even ; cut on a slant one half an inch above the neck on front line ; cut to the neck and cut

exactly in the neck; allow $\frac{3}{4}$ of an inch above the shoulder line; cut in the arm's eye; then allow $\frac{3}{4}$ of inch seam at the side and hips; next, take the back diagram, pin to the cloth as before, have the waist line even with the thread of the goods; commence at the lower end of the back line below the waist; trace up this line, back taper back; neck, shoulder, arm's eye to back curve, down curve back to the lower end of straight hip lines; trace waist line, now remove drafting pin and cut, allowing seams as before, except at the neck and arm's eye; cut side body next from the front diagram; pin on to the cloth, taking care to have the waist line even with the thread of the goods; commence with hip curve C, trace this line, then side taper B, arm's eye, side body, hip curve A, and waist lines; allow for seams except at the arm's eye; now take the back diagram, and cut the side back pieces; have the waist line even with the thread of the goods; pin together; commence at the lower end of back curve line below the waist; trace this line back curve, arm's eye, side, back, hip curve and waist lines; allow for seams as before.

TO TRACE AND CUT SLEEVE LININGS.

Place the sleeve diagram on the cloth with the back seam lines even with the thread of the goods; trace the outside lines first; then place the diagram over to another place and trace all the inside lines.

DIRECTIONS FOR CUTTING AND BASTING.

FOR A BASQUE.

The linings when properly cut will give you a perfect pattern for a plain basque, which can be easily varied to suit any requirement of fashion, either cut away at the front or made double-breasted; it can be rounded at the sides, sashed or added to in the back skirts as may be wanted.

TO CUT OUT.

Lay the fronts on the outside fabric, carefully placing the thread of both even with each other. Lay them on a s nooth surface and baste all the dart lines, commencing with the centre ones, and after these baste smoothly around the outer edges; cut out by the edge of the linings. Treat all the rest of the pieces the same way.

TO BASTE.

Pin the two centre backs together even at the waist line, baste from the waist line up to the neck, holding the material evenly together; next pin the side back pieces to the centre back, observing that the waist lines match exactly. Baste from the waist line each way, holding the goods closely together; do not make too long stitches; in basting the shoulder seams, pin the ends together, then stretch the front to match the back, and stitch evenly through the tracings. When you have a bias and straight edge together, always hold the bias edge towards you. A great deal of care should be taken in basting to make a garment set nicely, and even when a garment is cut to perfect fit it may be spoiled by being carelessly basted.

FOR A POLONAISE.

Place the front lining on the cloth as for a basque, then place the side body lining so that the waist lines are even with each other and far enough apart to have the side waist line straight with the thread of the cloth. Baste at the edges, as before directed for a basque, and cut the skirt as full as you want it. In cutting out the back of a polonaise, lay the back linings so as to have the waist lines even with each other, and place them any distance apart that you need to get the fullness for pleating or draping that you may want.

FOR A PRINCESS WRAPPER.

Run the lines down the skirt on the same slant as the basque gives. The fronts may be cut the same as for a polonaise.

OUTSIDE WRAPS, COATS, SACQUES, ETC.

Add one inch in all the neck, arm's eye, bust, waist and hip measures.

The rules and directions given are subject to some modifications in a few cases which we will briefly mention. In the back diagram, the *back line* for a rounded or stooping shoulder requires "*taking in*" at the top of the line to fit the form; for a very full figure it requires "*taking in*" at the waist-line. For rounded shoulder the *back curve* line requires taking in at the arm's eye. For slender forms the side lines may sometimes have to be changed if the bust measure is not taken tight enough. Over one thousand fittings made by this method have demonstrated that, with correct measures and drafting, proper attention being paid to making up, eight out of ten will not require changing, and those which have required altering from any cause whatever have usually been remedied in from five to ten minutes. I have given no directions for skirt-cutting, as styles of drapery have to be left to individual taste; every one should try to select appropriate styles. I have compiled a few practical suggestions from good authorities for the benefit of those who may need them.

Narrow figures require costumes in which the lines are often broken, crosswise; while ample figures need long-bodied garments, such as smooth coats and polonaises, with low and scant skirt-loopings. Basques are not shut out from any one; slender persons choosing what they like, provided trimming does not encumber it, and stout ones selecting shapes that are shorter on the hips than elsewhere, and finished with almost any extension, or postillion at the back. A basque with a "straight-around" outline of the skirt is suited only to small figures. The body of a dress, *i.e.*, that portion reaching from the neck to the hip, is really the part to which the word fitting is applied, and this, including the sleeves, requires the nicest care and handling. Too much of the latter has spoiled much fine material.

As a preliminary, great attention is now paid to the undergarments worn in the process of dress-fitting. Short figures wear corsets as long in the waist as possible, and the underclothing has flat trimmings around the bust and shoulders. Skirts are gathered at the back only, and the sides and fronts

are shaped by darts, or else small flat pleats. Many ladies now wear the corset over the skirts and next to the waist itself in the case of the cuirasse basque, as this is made up without whalebones. Large hooks set upon the corset fit into the loops upon the basques of many French dresses, and these hold the garment down without shot or whalebone.

Tall slender figures requiring greater breadth, wear roomy corsets and a corset-cover, well starched.

If the waist lacks the under-arm slope, this is often supplied by a crescent-shaped piece of inner lining fastened to the arm-hole seam. This is a device used also for stout figures which are defective in this particular. A "hollow," which is sometimes seen between the neck and shoulder, is similarly remedied. If in fitting a waist, it is found necessary to let out, or to take in the seams at the belt, the required alteration should be made at the under-arm seams, as the darts should remain unchanged.

If sleeves are very tight, they should be cut bias at the top; if easy-fitting or loose, they may be straight.

The general error of the amateur dressmaker consists in placing the under-seam of the sleeve too high in front, thus causing it to draw and wrinkle across the top of the arm in front, producing also too much fullness at the back below the shoulder. If a sleeve is cut properly, and set in the arm-hole correctly, the figure, plaid, or stripe, will be straight from the elbow upward.

The best fitting dresses have the lining of the body and sleeves alike, and if the wearer has long and too thin arms it is well, when weather admits, to place an interlining in the sleeve, and particularly in the upper portion. Ladies with stout figures require short shoulder-seams, as this contributes a narrow appearance to the back of the dress. It is necessary to consider this in cutting out sleeves, as they require extra rounding-up at the top. Sleeves, collars and neck-backs should be held toward the person sewing.

It is, of course, optional with any one to make the hem as well as the lap on the front or centre-seam of a basque wider,

as inclination may suggest, and a very full bust may require this hem graduated in width.

In making up skirts the bias or gored side of the breadths are all turned toward the back. The gored sides are held toward the person sewing, and the seams are commenced at the top. The opposite sides of a skirt should perfectly match each other, so that they may be trimmed off evenly at the foot before finishing. In putting a braid on the hem of a skirt, hold the braid toward the person. Worsted braids require to be shrunk before using.

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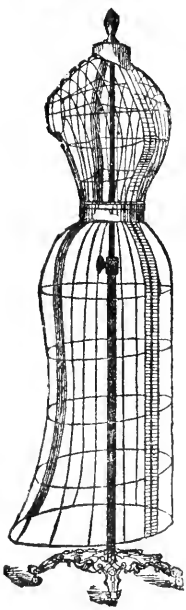

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